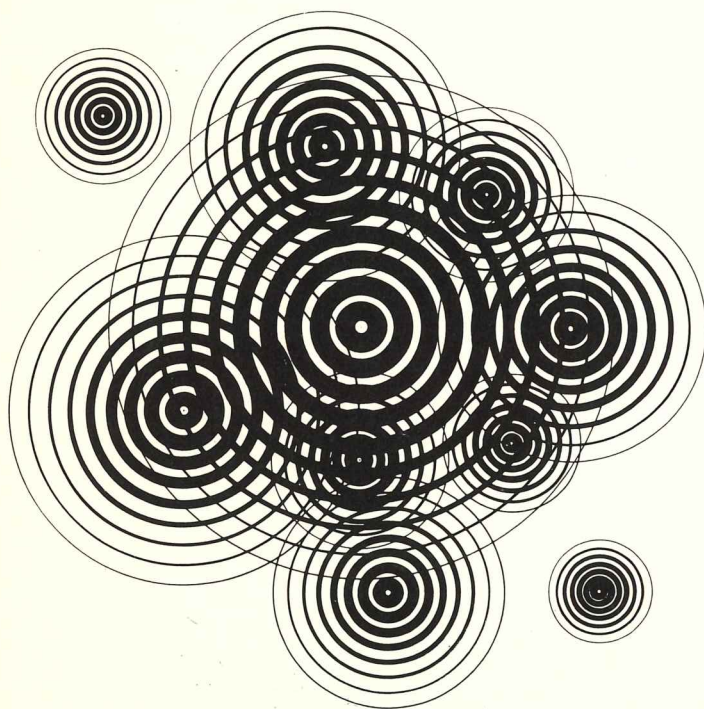


New Music Concerts

programme

NOV 22 1976



**1976-77 Concert Series
6th Season**

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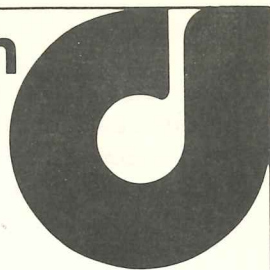
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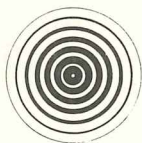
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The Fires of London occupy a place in the very front rank of contemporary ensembles at work in the world today. With their director, the internationally-known composer, Peter Maxwell Davies, they have appeared in concert, on radio, television, disc and film throughout Great Britain, eastern, western and northern Europe, Australia and New Zealand - many of these appearances being at the major international festivals, including those of Venice, Holland, Warsaw, Edinburgh, Zagreb, Prague, Flanders, Royan, Perugia, Adelaide, Auckland, York, Cheltenham, Aldeburgh and Bath - and their reputation precedes them to further far-flung destinations.

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On their first tour of North America during the fall of 1976, The Fires of London will perform in Brooklyn, Los Angeles, Austin, Salt Lake City, Halifax, Vancouver and Toronto and other major cities in the United States and Canada. This visit to our shores is in association with the British Bicentennial Arts Committee.

The Fires of London records for Nonesuch, Deutsche Grammophon, Argo, L'oiseau lyre and Unicorn Records. Their recording of works by Peter Maxwell Davies was awarded the Edison Prize.

PETER MAXWELL DAVIES

Peter Maxwell Davies was born in Manchester, England in 1934 and educated at Leigh Grammar School, The Royal Manchester College of Music and Manchester University. In 1957 he won an Italian Government Scholarship and went to Rome to study with Goffredo Petrassi. Between 1959 and 1962 Maxwell Davies was Director of Music at Cirencester Grammar School, where the freshness of approach of his methods of teaching young people to make music, produced such successful results that his services as a lecturer became in international demand. Several works for young people were written in these years, and he undertook a series of BBC Television broadcasts to the schools at the same time.

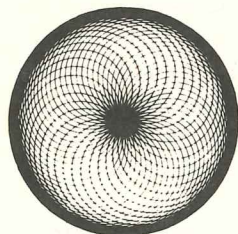
From 1962 to 1964 Maxwell Davies underwent further study at the Graduate Music School of Princeton University on a Harkness Fellowship. In 1965 he took an active part in the UNESCO Conference on Music in Education, and gave lecture tours in Europe, New Zealand and Australia, where he returned in 1966 to take up an appointment as composer-in-residence at the University of Adelaide.

The following year he returned to Britain to devote himself to composition. Much of his music has

been written for the noted ensemble, The Fires of London, of which he is director, and their regular concerts in London and international appearances have attracted a wide and enthusiastic following.

In his prolific career, Maxwell Davies has written substantially for orchestra, has composed music for two films and a ballet, and a highly successful opera "Taverner" which was premiered at the Royal Opera House in 1972.

Since 1970, the composer has lived intermittently in the remote islands of the Orkneys, north of Scotland and the works which have emerged during this time are testimony of the immensely fruitful period in which he is currently engaged.



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DECEMBER AM

4 METROPOLITAN OPERA

Returns for its 37th season.
Today: Lohengrin, Wagner.
(1:30 p.m.)

6 MOSTLY MUSIC

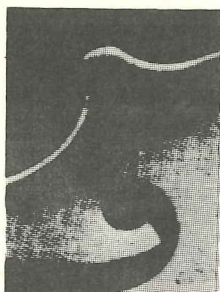
The Best of Salzburg. Tonight: Andre Watts, piano: Twelve Valses Nobles, Op. 77, D. 969, Schubert; Sonata in A major, Op. 120, D. 664, Schubert; Rhapsody in Blue, Gershwin.
(10:20 p.m., noon on FM)

15 MOSTLY MUSIC

The Influence of Folk Music, with the CBC Winnipeg Singers, conducted by William Baerg. (10:20 p.m., noon on FM)

19 SYMPHONY HALL

Toronto Symphony, conducted by Andrew Davis; Maureen Forrester, contralto; Toronto Mendelssohn Choir; St. Michael's Choir School: Symphony No. 3, Mahler. (7:05 p.m.; 1:30 p.m. on FM)



JANUARY AM

29 METROPOLITAN OPERA

A new production of Le Prophète, Meyerbeer. (2 p.m.)

DECEMBER FM

4 IN CONCERT

Mezzo-soprano Marilyn Horne performs with the Regina Symphony Orchestra, under conductor Timothy Vernon. (11:04 a.m.)

6 ARTS NATIONAL

Start of a series on the music of Schubert, heard Mondays, a commemoration of the 180th anniversary of Schubert's birth. Today: Part I of a performance by pianist Anton Kuerti; double bassist Joel Quarrington, and the Vermeer Quartet (4:04 p.m.)

18 BOSTON SYMPHONY

Conducted by Colin Davis: Missa Solemnis in D major, Op. 123, Beethoven. Featuring soprano Susan Davenny Wyner, contralto Anna Reynolds, tenor Eric Tappy, bass Marius Rintzler, and the Tanglewood Festival Chorus and Tanglewood Choir under conductor John Oliver (4:05 p.m.)

20 IDEAS

The first in the Ideas special music programs for Christmas. This evening's performance consists of works by Nicola Vicentino and Heinrich Schütz. Specially made for the CBC. Performed by the Academia Monteverdiana conducted by Denis Stevens (8:04 p.m.)

26 MUSIC TORONTO

The Toronto Concert Singers and Ronald Romm, trumpet. (11:05 a.m.)

27 CBC MONDAY EVENING

Arthur Rubenstein discusses his life and art with Julie Burns. The views of Gunnar Myrdal, the brilliant Swedish man of letters. (9:04 p.m.)

JANUARY FM

1 BOSTON SYMPHONY

All-Gershwin program conducted by Arthur Fiedler; Earl Wild, piano. (4:05 p.m.)

15 IN CONCERT

The Paul Brodie Saxophone Quartet at the CBC Halifax Festival (11:04 a.m.)

23 MUSIC MAKERS INTERNATIONAL

Guest is violist-violinist-and-conductor Pinchas Zukerman. (10:05 a.m.)

31 ARTS NATIONAL

Commemorate the actual 180th anniversary date of Schubert's birth. Baritone Ingemar Korjus, flutist Robert Aitken, pianist Anton Kuerti, and the Orford Quartet with cellist Gisela Depkat perform selected songs, Variations for Flute and Piano, and Quintet in C major. (4:04 p.m.)



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present

THE FIRES OF LONDON

in a programme of music by

PETER MAXWELL DAVIES

November 22, 1976, 8:30 p.m.

Burton Auditorium, York University

ANTECHRIST(1967)

- 13th Century Anon./
Peter Maxwell Davies

AVE MARIS STELLA(1975)

- Peter Maxwell Davies

INTERMISSION

MISS DONNITHORNE'S MAGGOT(1974) - Peter Maxwell Davies

Mary Thomas - soprano

The Fires of London are touring the United States and
Canada this fall in association with the British
Bicentennial Arts Committee.

Peter Maxwell Davies - director

Mary Thomas - soprano/reciter

Judith Pearce - flutes

David Campbell - clarinets

Duncan Druce - violin/viola

Jennifer Ward Clarke - cello

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PROGRAMME NOTES

ANTECHRIST

The composer writes the following about this work:
"The work "Antechrist" in some formal respects resembles a concert overture, and stems not only from the fifteenth-century woodcut blocks, "Traicte de l'advenement de l'Antechrist" and "Entchrist", but also musically and more abstractly from my opera, "Taverner" in which the medieval Antichrist concept, rather than the more literal and familiar figure under that name in 1 John II and 2 John VII, plays a significant part.

The piece starts with a straightforward rendering of the thirteenth-century motet "Deo confitemini-Domino", which is then broken up and superimposed on related plainsong fragments, which both musically and with regard to the related implied text, turns the sense of the motet inside out."

AVE MARIS STELLA

This work was written in 1975, commissioned by the Bath Festival, where it was first performed by The Fires of London in May that same year.

The composer has furnished the following programme note: "This work is dedicated to the memory of Hans Juda, the late Hon. Treasurer of The Fires of London, and our very dear friend. It was conceived as a virtuoso vehicle for the group, where each individual part demands new technical resources from the player concerned. For myself, I tackled the purely technical problem of making so rhythmically complex a work practicable without a conductor, who might distract from the chamber music quality of the thought.

The well-known Ave Maris Stella plainsong forms the backbone of the music - familiar in settings by Dunstable and Monteverdi, inter-alia, "projected" through the Magic Square of the Moon. Although magic squares are generally seen as permutations of numbers, this is no more true than with bell-permutations, which are memorable by their patterns of courses rather than by chains of numbers. Magic Squares I conceive originally as dance patterns, whos steps pass through "mazes", and consequently as note patterns, memorable without reference to numbers.

"Ave Maris Stella" has nine sections, of increasing formal complexity, until No.7, which has seventeen overlapping subsections, crystallising, in No.8, into

a simple transformation of the first section. All the previous music is planned so as to spiral upwards towards the climactic ninth section, characterised by slow, irregular marimba pulsations.

For me the work has, retrospectively, as well as its elegiac feeling, a specially evocative flavour, in that it was the first large work written through a splendid winter and completed in my newly restored house in Orkney, described by George Mackay Brown as "incredibly perched on a high ledge above the Atlantic."

MISS DONNITHORNE'S MAGGOT

Written for Mary Thomas and The Fires of London, this work was first performed by them at the 1974 Adelaide Festival.

The text was written by Randolph Stow who has provided the following note: "Miss Donithorne's Maggott" is a slur on the reputation of an unfortunate lady. How she really behaved, in the extraordinary privacy of her home, can never be known to us. But neighbours will talk; and Miss Donnithorne, by her way of life, positively threw down the gauntlet to hers. Moreover, it can be said for this portrayal of her that it is not the least sympathetic treatment she has received. This Miss Donnithorne merits half a tear. A swift kick might have done wonders for Miss Havisham.

The identification needs explaining. It seems likely that there were at least three models for Miss Havisham of Satis House. One was a woman known to Dickens' friend James Payn. Another was a long-remembered London apparition, the White Woman of Berners Street, described in Dickens' sketch "Where We Stopped Growing". And the greatest of them, we can say from the weight of circumstantial evidence, was Miss Eliza Emily Donnithorne, of Cambridge Hall, Newton, New South Wales.

How Dickens knew of her we do not know. J.S.Ryan, in his article "A Possible Australian Source for Miss Havisham" (Australian Literary Studies, December, 1963) suggests that the information may have been provided

by an Australian contributor to "Household Words". "An Australian paper", quoted in "The Dickensian" (1906), states confidently that "an Australian in London, meeting Dickens, told the story - hence the creation of his strange character, Miss Havisham".

Whatever may be the truth, Miss Donnithorne outlived the editor of "Household Words" by sixteen years. Twenty-five years after "Great Expectations" appeared she was still chained in at Cambridge Hall. A great reader, she was probably well acquainted with her fictional counterpart.

What is known of Miss Donnithorne in real life is sketchy enough, and has been collected in J.S.Ryan's brief article, cited above.

She was born (c.1827) probably in Bengal, where her father was for many years "Governor of the Mint, and a Judge in the Honourable East India Company's Bengal Civil Service." On his retirement, the Donnithornes came to live at Cambridge Hall, and there the Judge died, on 20 May, 1852.

Four years later, Miss Donnithorne became engaged to a naval officer. According to various contemporaries:

The bride and her maid were already dressed for the ceremony; the wedding breakfast was laid in the long dining-room, a very fine apartment. The wedding guests assembled, the carriages were at the gates in readiness to convey the merry party to and from the church. The stage was set, but the chief actor did not turn up to keep his appointment. The wedding had to be postponed. Alas! for poor Miss Donnithorne, waiting so anxiously in her beautiful dress for the arrival of her lover. She never saw him again. From that day to this he has never been heard of, and the mystery surrounding his sudden envanishment will remain a mystery now until the end of the chapter.

How did our heroine bear the blow? Well, it appears to have completely prostrated her, and it is to be feared, to some extent, affected her reason. Her habits became decidedly eccentric

after that wedding day, on which there was no wedding, for she never again left the house. She appears to have lost all interest in life, and the world forgetting, if not by the world forgot, she became almost as much a recluse as if she had entered a nunnery. For more than thirty years - and long after her father and relatives had left the world - did the unfortunate lady reside at Cambridge Hall, her only solace being books.

The front door of the Hall was fastened with a chain, which only allowed it to open a couple of inches. When it was absolutely necessary for the mistress of the house to converse with any visitor, the conversation was conducted through the nearly-closed door, Miss Donnithorne being invariably invisible during the whole time; and there are persons still living in Newtown who can remember speaking to the eccentric lady under the same peculiar conditions. The wedding breakfast remained on the dining-room table up to the day of Miss Donnithorne's death - she would not allow anything to be disturbed, and so the feast gradually mouldered away until nothing was left but dust and decay, fit emblems of the blighted existence of the fair young bride that was to have been.

Everything had gone to rack and ruin; even the tablecovers were rotting and falling to pieces. But it wasn't because Miss Donnithorne hadn't any money. Oh, no. But she was a strange lady.

When I knocked at the door, it was opened 'on the chain' by an elderly attendant, who inquired my business. On being told, I saw Miss Donnithorne, tall and stately, clad in white, standing in the hall or passage.

She continued to wear her bridal costume - or was supposed to - until the day of her death.

The day of Miss Donnithorne's death was 20 May, 1886. Her funeral was her first outing in thirty years."

TEXT

Your Excellency, Your Honour, Your Worship, ladies and gentlemen,
people of Sydney, most of all the deserving poor,
Miss Donnithorne begs the favour of your presence
at her nuptial feast and ball.
May it choke you one and all.

1. Miss Donnithorne's Maggot

Green mooned the white lady of silvered Sydney town
- O, stately as a candle-end, all in her winding gown;
apple-pale and like a spider's egg her dainty muslin
face
and her moonstones new-polished with a moon-clout of
lace.

She wept like a xylophone, she laughed like a tree.
"Alack and alas," she said, "who would not change with
me?

To have to herself alone such a fine tower of cake
where the seaweed does intertwine with the precious
coral snake."

She danced like a candle. "Ah, who would not be me?
To keep her bed all the day, embowered in a tree
that springs from the cellars, all flushed with wedding
wine
and drops its white dew on me, at dawn when I dine."

The palm by her bedside, it stooped through the bars,
more gentle than whiskers, more sweet than cigars,
till full like a spider's egg grew her lovely moony
face
and happy little spiders chased all up and down the
place.

Interlude 1

They say the owl was a baker's daughter. Lord, we know
what we are, but know not what we may be.

Here comes the bride, stark mad in white satin. And
her maid, stark sane in black bombazine, and with
such a pretty apron.

The breeze blows from the sea. I shall take a piece of chalk in my hand and go out into the night, and on every silvered road of the sleeping town I shall chalk this work: Eternity.

Under the leaves of the dark Domain I shall speak by heart the whole works of Shakespeare.

So dull, so conforming, this city - as Beulah tells me. Ah, for a gale from the sea, speaking of fortitude and fidelity and all the naval virtues.

A gale from the ocean, fierce with romance, to ring all the bells, all the marriage-bells, of the midnight town.

Aye. Aye. Let the bells be tolling, the carriage wheels crunching, the aunts weeping, the cousins coveting, the bridesmaid plotting against the groomsmen, the bridegroom fidgeting, the bride chastely blushing, the wedding-cake blooming with candles and the sword posed above it.

They say the owl was a baker's daughter. Artists: canst paint a dolorous cry?

2. Her Dump

The Harbour lay on her indigo back with all six legs in the sky, She clenched on the pinchbeck moon, snatched him home to her hollow.

On the terrible sea-cliffs wild with nightshade and ivy where my cake beams out good cheer to the Royal Navy

the beetle and her maid gnaw on their stolen moons, gnaw on their indigo moons. They taste of lead.

A moon? It must be a present from the grocer. In India once my ayah fed me the moon from a silver spoon.

Interlude 2: The players - Nocturne

3. Her Rant

On the doorsills of my cake
cactus heaves at the hinges.
On the windowsills of my cake
thistles gong on the bars.

In the exercise-yard of my cake
never a sentry passes;
the guards have died too soon
to see out my time.

Yet somebody knocks, someone knocks, or was it the
southerly?

Somebody hacks back the bolts with his hands and
advances, on me all womanly,
on me alone, in my cell, ten years deep in the icing,
cowering, a female, afraid, squeaking out so enticing.

And aha-ha-ha! to your braid,
ho-ho-ho! to your buttons,
to the ceremonial sword
by your white duck thigh:

for the gatehouse of my cake,
all one wound of roses,
is the open crimson endless petal throat
of a rat. That closes.

Interlude 3

In the dusty afternoons and in the twilight, I
listen to the voices.

Boys shout in the distant street. Boys trespass in
my grounds after sunset, and whistle and whisper
among my jungles.

Boys. Monsters. Heartbreakers. Life-takers. I shall
order a shotgun from London and teach them their
duty just where they sit down.

But behind my shutters, at my door open on the chain,
I listen to the voices among my darkening trees.

Billy is innocent and Joey is a villain. Joey shouted
at my window: "Fifty-five and never been *****."

He said to Billy: "They go mad if they don't get it.
They need *****," he said, "to keep them right."

Such things they say, a lady could not repeat them.
And once Joey told Billy a poem, at which they
laughed very much, and I remember one line.

"I've ***** my ***** brother," said the ***** from
the Bush".

Monsters! Life-takers. And yet....

Dear boys. Such dear boys. I think I shall adopt a
little boy.

A little. Post-captain. Of the Royal Navy. With a
gold moustache.

4. Her Reel

Hark! His voice! The bridegroom calls from the chamber.
Husband, I come.

So long, so long, so long, live, I have listened.
I did not think that love might last so long.

Gracious Appollo! Why am I sitting on the floor?
I declare, it must have been the sunflower-wine.

And the sun and the sea and the bells, orange-flowers
in my veil,

the orange I stuck on his finger ("Wear it always",
I said)

and his epaulettes and his buttons, his hair and the
ring

- All golden, golden, golden, gold, gold, gold.

In the strong-vaults of my cake

it is not blood on the ingots.

It is bats' piss.

And bats that soar towards the moon

break their stupid *****

necks on the glass.

I wear this bat in my hair. It portends, they say,
a disastrous, a devastating passion.

How the gold of the light of the end of a perfect day
brings out the schoolgirl in us all.

I come! I come. O heart, I am faithful as you are.

I am perilous as pear-flower that falls at a touch,

I am virgin. O chevalier,

I come.

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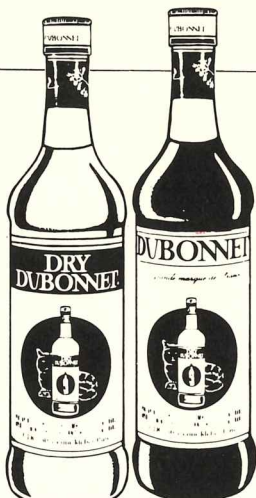
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